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ANTIQUE LAMPS.

DECORATIVE NOTE.



THE decorative forms of lamps, as utensils of illumination, are extremely numerous. Great attention and artistic finish have been lavished upon them in all styles, but particularly in the antique. No such wealth of finish has been developed in modern lamps as is shown by antique lamps—*lychnus lucerna*—which was, strictly speaking, a combination of holder and pourer. The fundamental form, which has been retained down to the latest times, has been found in early Egyptian utensils, and is created by adding a handle, a funnel for filling, and a spout with an opening for the wick, to its spheroid body.

Figs. 1 and 2 in the accompanying illustration reproduce two of such Egyptian lamps. Somewhat similar in style is the antique lamp of painted clay, shaped like a duck, shown in fig. 3. In Greek and Roman lamps, the body becomes flattened, the funnel contracts to a simple orifice, and the handle is either replaced by a straight one, or combined with it, as shown in figs. 4 and 19. Very frequently the lamp has several wick compartments, instead of only one, as shown in figs. 5, 10 and 11.

Clay and bronze are the materials almost exclusively employed. The clay lamps were mostly plastically ornamented; more rarely painted. The ornamental decoration is most conspicuous in the handle of the spout, the upper parts of the body being often strewn with figures in bas relief, as shown in fig. 4. Bronze lamps are decorated with entire figures, with covers fastened by hinges, wick trimmers, etc., as shown in fig. 10. It was the bronze lamps that were specially arranged to be suspended from lampadars. Small lampstands in the form of low tripods were also not scarce—figs. 8 and 9. Now and again, tripod and lamp were combined, as in the pretty lamps reproduced in fig. 7.

By the side of examples technically constructed, we find freer forms, showing human figures, animal shapes, etc. In many cases these may be considered as happy thoughts; in others they are simply elaboration of style, as in figs. 3 and 12.

The early days of Christendom also show pretty reminiscences of the antique, such as the lamp, fig. 18, which is of Greek form, and bears the monogram of Christ. In later periods the ornamentation degenerates, although the fundamental form has been retained to the present time. In the East, common lamps for household use (see the design of a modern lamp from Jerusalem, fig. 14) are of the simplest possible description. In the West, the old form is gradually dying out, since the introduction of the glass cylinder, which enables the illuminating gases to be more thoroughly consumed.

PALACES on wheels are the new Wagner cars of the great through trains of the New York Central.

A PINK room in a handsome house, which is known as the rosebud room, has the walls and ceiling done in plastico. Exquisite pink rosebuds are scattered over a creamy background. Plastico work is very effective, and many new houses are being finished in that way, because it is so much less expensive than frescoing. In the room mentioned above, the curtains are of white lace over pink silk. A handsome brass bedstead, canopied with white lace over pink silk, cheval, dressing table, large easy chair upholstered in tapestry, and two rattan rockers with cushions of tapestry, complete the furniture of this dainty room. On the richly carved mantel, which is draped with an exquisite hand-painted scarf, stands a beautiful clock, which is attached to a tiny easel of dull gold. It resembles a pink wild rose, and is of pink enamel, the face of the clock being in the center of the rose.

A FRENCHMAN'S ESTIMATE OF AMERICAN INDUSTRY.

BY FRANCISQUE SARCEY.



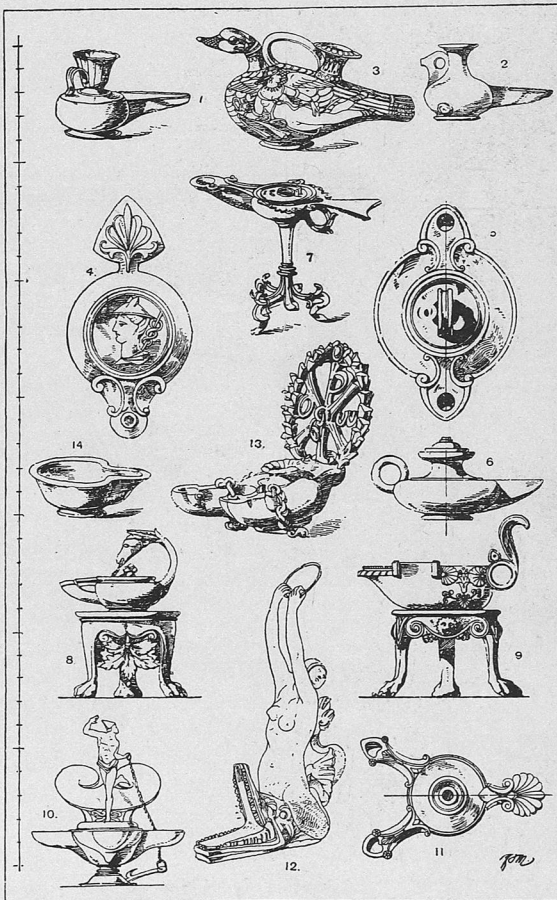
HAD a call a few days ago from Mr. Heller, the foreman of the delegation of workingmen sent by the French government to the Chicago Exposition. He is a friend of mine; I made his acquaintance in About's house. The author of the "King of the Mountains," and of so many other delightful works held Heller in great esteem. He is an engraver of the first rank and, moreover, a thorough gentleman and full of excellent sense. As he is of Alsatian origin, he speaks German as well as French, and as he spent some years of his youth in America, the English tongue is familiar to him, though he does not speak it as easily as the other two. These qualifications naturally recommend him to the government as fit to head and to direct the workingmen sent to Chicago to study the progress of American industry.

"Well!" I said to him, as soon as he appeared, "it seems that the Chicago Exposition is a failure."

"Not at all," he replied. "People here in Paris are under that impression; but they are quite mistaken."

I was somewhat startled. All those who had gone to Chicago had come back so disillusioned, had given us so woful or so comical descriptions of the hubbub of the Fair, of its vast spaces intersected by muddy gullies, into which rare visitors ventured from time to time; they had expressed their disappointment in so pathetic terms that, without pursuing our investigations any further, we had accepted the fact of the failure of the enterprise, simply adding this reflection: "Well, if it is so, how lucky that we did not go!"

A few papers, for appearances sake, continued to publish letters from Chicago. Nobody read them. We are, as you



ANTIQUE LAMPS, FROM MEYER'S HANDBOOK OF ORNAMENTS.